"The edges are always the parts you don't get to. You don't have the money or you don't have the resources or whatever, and so you stay closer to the centre. One of the great, wondrous things the Foundation does is make it possible for companies like ourselves to explore the edges of the dreams. . . ."

David Chantler, Founder and Performer,
Trickster

Report to the Minister of Culture

From the Chairman

Dear Mr. Minister:

The Alberta Foundation for the Performing Arts was given, at its creation, a brave and unique task: to provide essential assistance to Alberta's performing artists in their pursuit of the original, the bold, the innovative; and to foster in them at the same time a greater responsibility, financial and otherwise, to their public. This important trust, placed in the Foundation by the Hon. Horst Schmid, then Alberta's Minister of Culture, and continued by his successors, represents a courageous risk which has been rewarded by great dividends to the people of Alberta. Virtually every aspect of the performing-arts community has been enlivened, strengthened, and made more vibrant.

During 1985/86, the Foundation continued to discharge this trust by providing carefully considered assistance and incentive to performing artists throughout our province, enabling them to reach out to larger and wider audiences, to pursue excellence, to move toward financial autonomy, and to encourage the participation in the performing arts of a steadily growing proportion of the people of Alberta.

This report turns a spotlight on examples of growth in all these areas during 1985/86. We ask you and other readers to consider not only the Foundation's year in review, but also the important strides made by the performing arts in Alberta over the past seven years, due in no small measure to the Foundation's having been able to provide them the capacity and freedom to innovate.

The members of the Board have asked that I thank you on their behalf for the opportunity to participate in this modest but essential way, in assisting Alberta's strong, broadly based, and vitally important performing-arts community. We very much hope that the Foundation will continue to merit and receive your trust, and we look forward to continuing the Foundation's unique and influential role.

Tommy Banks
Chairman

Report to the Minister of Culture

From the Executive Director

Dear Mr. Minister:

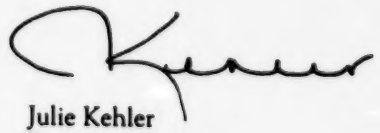
The artists featured in this annual report represent the diversity of artists, disciplines, and projects assisted by the Foundation in 1985/86. The Board of Directors awarded more than 0.75 million dollars through the regular grant programme in support of 97 projects ranging from an individual artist's participation in a competition through to the national and international marketing of provincial performing-arts institutions. All grant recipients are listed on pages 25 and 26.

The introduction this year of the Conditional Assistance Programme (CAP), separate and distinct from the Foundation's regular grant programme, presented performing-arts organizations in Alberta with both a windfall and a challenge. The three-year programme, announced in June 1985 by then -Minister of Culture Mary LeMessurier, was enabled by an extraordinary allocation of 7 million dollars of surplus lottery revenue and was designed to address the problems created by current constraints on public funding while encouraging increased financial independence. CAP offered assistance to organizations working to retire accumulated deficits and provided incentive to all performing-arts organizations to seek new sources of support. With administrative support from Alberta Culture, over 3.9 million dollars were released during 1985/86 to the organizations listed on pages 27 and 28.

Over the course of the year the Foundation received, researched and reviewed in excess of 400 applications. It monitored all funded projects and operated offices in Edmonton and Calgary as central sources of information and coordination. The annual report summarizes the Foundation's routine administrative activity (pages 22 to 24), but also illuminates the dimension of the Foundation's work that transcends the routine: the artists and projects assisted by the Foundation.

Ten of this year's grant recipients are introduced — or reintroduced — to you on the following pages. These ten act as representatives of their colleagues and their disciplines, bringing to life the work of the Foundation. The experimentation and growth of these performers portray the essence of the special role of the Alberta Foundation for the Performing Arts: freeing artists to undertake extraordinary projects that have the potential for extraordinary results.

The work of the Alberta Foundation for the Performing Arts demonstrates the genius of the "arm's-length" principle by allowing effective governance of public funds through a Board of Directors appointed from the community. With the funds entrusted to it, the Board invests in the future of Alberta by investing in a vital sector of our community: performing artists. This investment, like all others, includes risks. The Foundation is in the enviable position of being able to underwrite those risks. The rewards belong to the people of Alberta.



Julie Kehler
Executive Director

"When you're rehearsing, be it an orchestra or a choir, you're building a sound, you're building an ensemble, the same way as in founding a group like Pro Coro or ConSept, you're using building blocks to create something that was not there before.... That's the one thing that is always so exciting: the artistic growth has just been so invigorating, and it's changed so fast."

Michel Gervais, Founder and Conductor, Pro Coro and ConSept

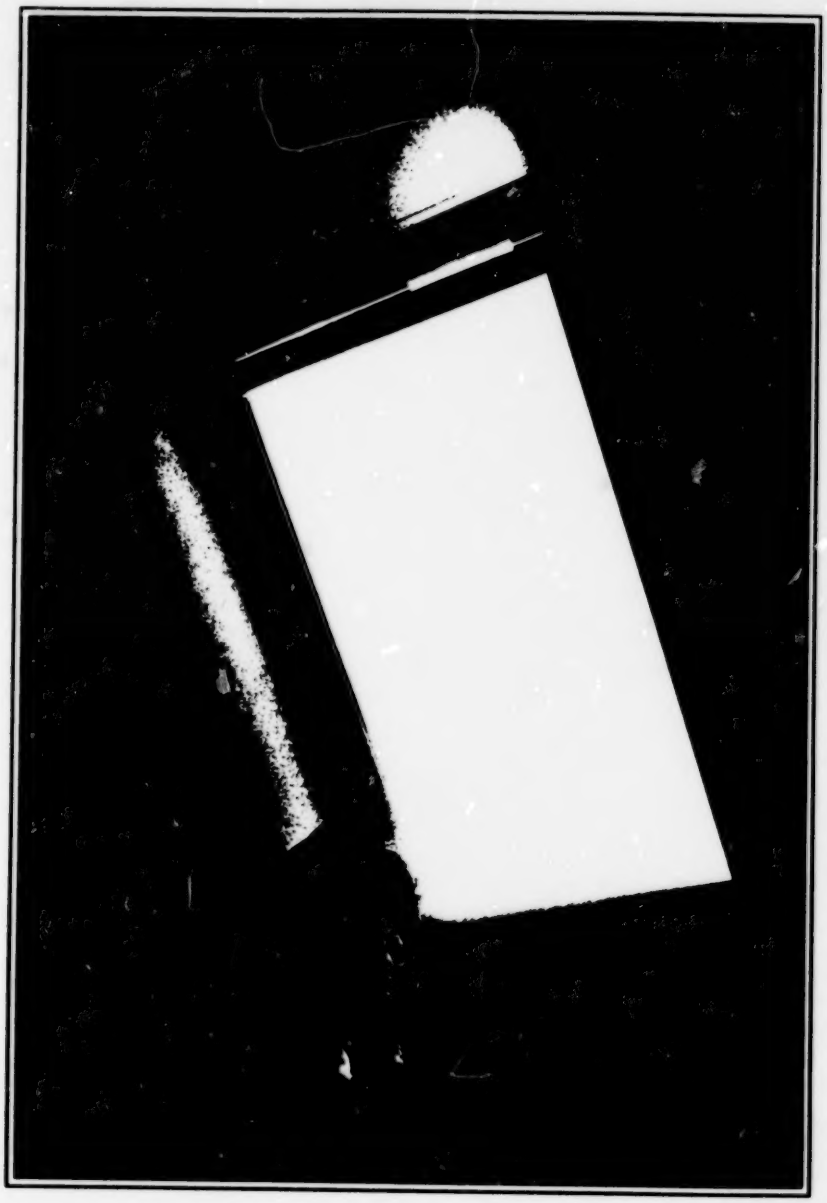
Like most actresses and actors, Edmonton-based Judy Mahbey is not a permanent member of any performing group. Every acting job begins for her with an audition, and every cast she joins experiments together to test the limits of its ability as a group. The performing arts demand this precarious working life from many artists, but they welcome its challenges. It forces them constantly to make choices, to earn each job they decide they want, and to explore and develop their talents. This working life also makes financial security difficult for many performers.

The Alberta Foundation for the Performing Arts assisted Judy Mahbey this year with the expenses of an audition tour to New York City. With the Foundation's help, she was able to test herself against some of the highest standards in North American Theatre.

"You walk into the Equity office, which is the union office for actors, and its huge lounge, and there can be two or three hundred people there who have signed up for literally two, three or four different auditions on that particular day. You go in and you sign up, and then you wait. What was interesting was, when I walked in, I don't think I'd ever been quite so hit by the fact that you really are your own business, and you have got to know how to run your business. You have got to hustle, you have to hustle to get work. You've got to stay on top of it, because nobody will do it the way you'll do it."

Judy Mahbey

Autonomy



"I think for me, one of the really exciting things is seeing the impact that we have on kids. And even the teachers. We go in there, and they have no idea what opera is, except that they have some prejudices about it. Usually they've seen the Bugs Bunny cartoon, or they've seen people make fun of opera, and certainly it has its ridiculous side, but they're amazed when they discover how enjoyable it is, and how emotionally involved they can become."

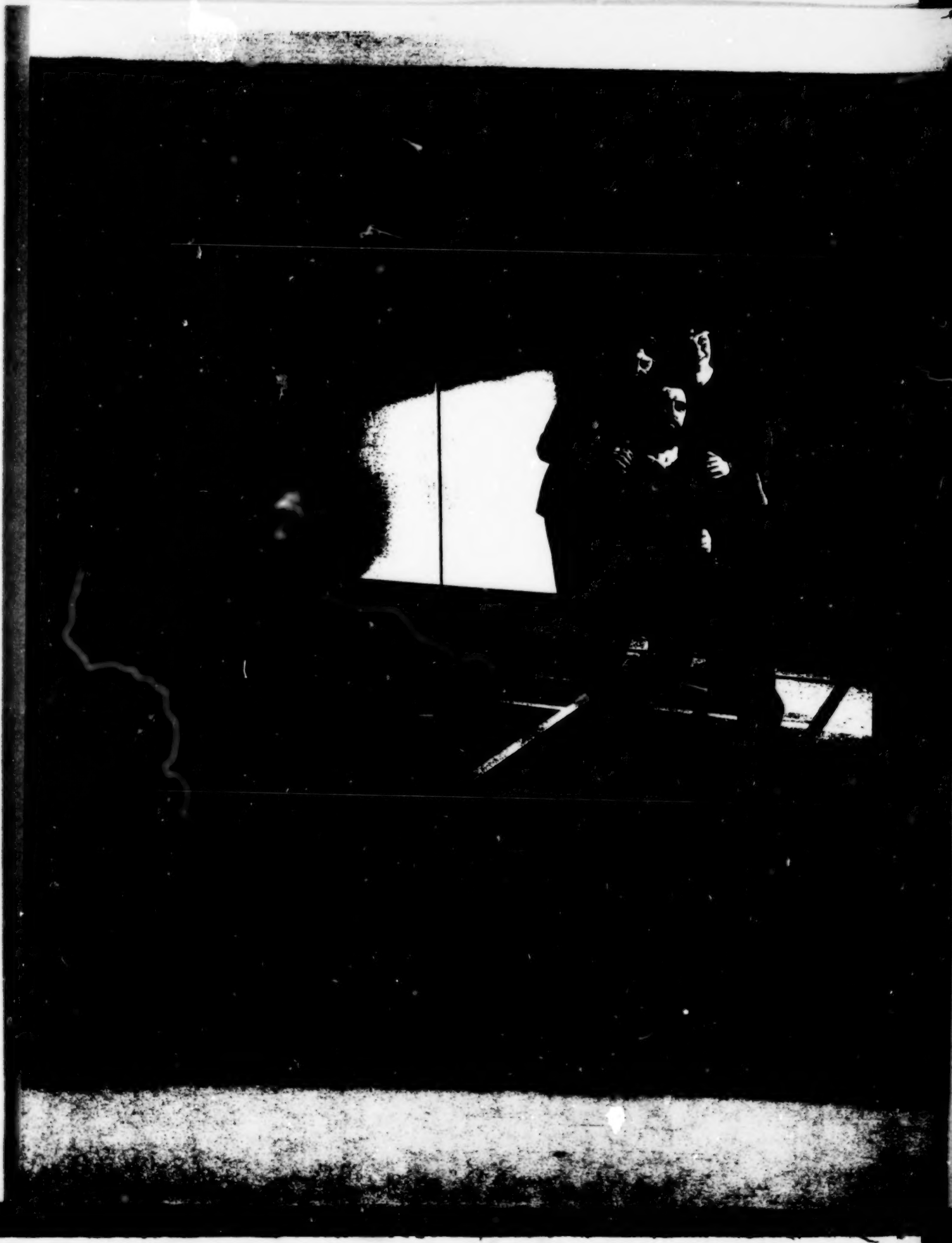
□ Derril Butler, Founder and Performer, Alberta Opera Touring Association

The Alberta Opera Touring Association

Participation

More tickets are sold to concerts, plays and other performances in Alberta each year than are to professional sporting events, and the Alberta Opera Touring Association deserves some of the credit. The group, which is based in Onoway, performs about 150 times each year, mostly in smaller communities and schools around the province. By taking its repertoire of opera and musical theatre out of the concert hall, the Alberta Opera Touring Association has made this important branch of the performing arts a familiar part of the lives of thousands of Albertans who would otherwise have little access to it.

For some of its major productions, this company recruits an amateur chorus to fill out its cast, giving aspiring and recreational musicians the opportunity to participate in a professional production. The Alberta Foundation for the Performing Arts supports groups like the Alberta Opera Touring Association because the Foundation recognizes the importance of widespread participation in the arts to our enjoyment of life as a community.



"It's not enough just to be able to know the music yourself, and have practiced it well, and to do a lot of studying and understanding, but you have to be able to reach an audience.... Music is not meant for yourself, it's something to be performed."

Angela Cheng

Developing Excellence

Not many artists have the ability to achieve international acclaim no matter how hard they work. Of those few, fewer still devote themselves to their art with the dedication required to realize their full potential. Angela Cheng is one of the few people anywhere in the world who has the talent and commitment to become a concert pianist.

Young performers face a forest of obstacles. It is difficult and expensive to gain access to the schools and teachers capable of nurturing unusual talent. Fine musicians need instruments that do not obscure their skills. If they are ever to play as professionals in the international marketplace, they need opportunities to measure their talents against their peers around the world in major competitions. Without the resources to meet these needs, a rare gift can be wasted.

Angela Cheng, who is now studying with Menachem Pressler at the University of Indiana, is gaining recognition in many parts of the world as a superb performer. The Alberta Foundation for the Performing Arts helped further this recognition by funding her participation in this year's Arthur Rubinstein Competition, where she won a gold medal. In the eyes of the world, she is joining the top rank of young concert pianists.

The problem with becoming a household word is that people may begin to assume that they know what to expect from you. Worse yet, you may begin to assume that you know what to expect from yourself. For a performing artist, that is the point where experimentation could stop.

Big Miller is a household name who has never stopped exploring his abilities as a performer. He is as familiar to Albertans as any jazz musician in the province. His career began in Kansas in the 1940s, and since the early 1960s, when he came to Alberta, he has been heard regularly on television and radio in the province, and in all the major clubs. Despite being well established here, he continues to reach out. The Alberta Foundation for the Performing Arts assisted his European tour this year as a way not only to increase Europeans' familiarity with the music being made in our province, but also to help him play for new audiences and experience new influences. Through assisting performers like Big Miller, the Foundation helps build on the depth and maturity of Alberta's performing arts.

"So I found myself liking Alberta, and liking the people, and liking the acceptance I got here, so I decided, what the hell, why won't I stay here, and try to build something if I can, and help other people to understand what this thing blues or jazz or whatever it is is about."

Clarence "Big" Miller

Extraordinary Projects

Trickster is a three-person company that performs comic "physical theatre," a performing art that draws from mime, acting, and dance. Trickster has thrived in Alberta since 1980 practicing this complex and demanding form of theatre, and now performs for more than 50,000 people each year.

The performing arts develop through dialogue. While Alberta is not known as the cradle of artforms, the way Italy is associated with grand opera or Germany and Austria are associated with symphonic composition, the Foundation recognizes that Albertans have things to teach artists in other parts of the world, as well as things to learn from them. The Alberta Foundation for the Performing Arts is absolutely committed to fostering the performing arts in the province, and it is precisely because of that commitment that it supported Trickster's tour of Denmark this year. Alberta's artists, by reaching out to other parts of the world, develop resources of experience for their work in the province, as well as new markets for their work. At the same time, they assist the overall development of their arts by demonstrating to the world how those arts are developing in Alberta.

"There've been comic figures in every society, in particular an archetypal figure called 'the trickster,' who has resurfaced in various generations at various times as jesters, court fools, and as zanies, mountebanks and circus clowns, and Pierrots. What we're really looking at is, how does that figure appear in today's society? A hundred years from now, what will they look back on and say, 'This was the trickster of the eighties'? And how does one play that same role today?"

□ David Chantler, Founder and Performer, Trickster

Trickster
Reaching Out

"It's difficult, because the more sophisticated your company becomes, you want to do more-sophisticated ballets. Classical ballet performances are very expensive to put on. I'm proud to say that the Alberta Ballet Company is deficit-free this year, and I think that's quite an achievement. That's one of the objectives of the CAP programme as I understand it, to help alleviate deficits, but also to give a strategy to an arts group to help them not face a deficit in the future."

□ Marilyn Millar,
Chairman,
The Alberta
Ballet Company

The Alberta Ballet Company

Developing Financial Strength

Large performing companies face the challenge of harmonizing the work of many performers in a single unit. They also face the challenge of survival, given the high fixed costs of maintaining a large ensemble, and the high programming costs of costuming, staging, and touring the group. But many of the great classics of music, dance and theatre were created for large companies, so artists, their managers, and volunteer boards and supporters work together to meet the challenges.

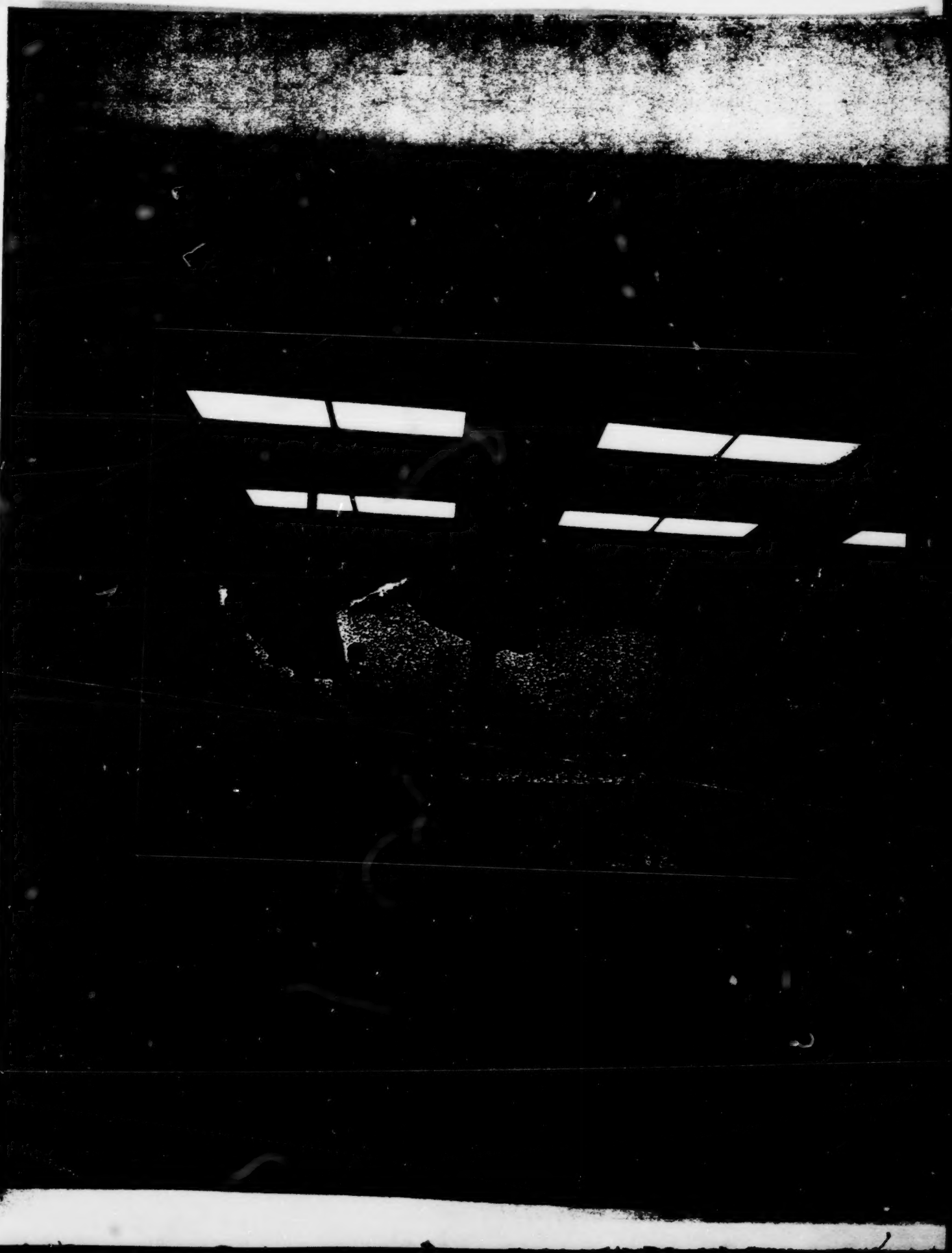
The Alberta Ballet Company has worked hard so that Alberta will have a company capable of performing classical ballet and bringing contemporary interpretations to the art. The Alberta Foundation for the Performing Arts assisted the Alberta Ballet Company in 1985/86 through the Conditional Assistance Programme (CAP).

The Conditional Assistance Programme. In fact, the Alberta Ballet Company typifies in many ways the kind of performing organization that CAP was designed to help. Under CAP, organizations carrying a deficit have been eligible to receive conditional assistance equal to 100 percent of their accumulated deficit, to a maximum of 25 percent of their operating budget. The programme was designed to assist organizations through difficult economic times, and to provide a strong incentive for them to create new, private sources of funding, and undertake long-range fiscal planning.

If, during the term of the programme, the organization is able to raise funds above the level of its revenues in previous years and places those funds in a restricted account, one dollar of CAP funding is "converted" to a non-repayable grant for every dollar of new funds raised. As soon as the conditional assistance has been entirely converted to a grant, the recipient may gain access to further grants under the programme.

CAP rewards organizations that do not have deficits. They receive half their entitlement (25 percent of one year's expenditures) immediately as an unconditional grant, and may gain access to the remaining half of their entitlement by raising one new dollar for every two CAP dollars.

The Alberta Foundation for the Performing Arts has, in the Conditional Assistance Programme, a powerful instrument for encouraging the financial strength of Alberta's performing arts. CAP is putting surplus lottery funds to work to ease the positions of organizations with deficits, assist those without deficits, and provide an incentive for all organizations to find new resources. The result is a performing-arts community with a broader financial base, and therefore greater financial security.



The Sailcats

Seizing Opportunity

When a slow-moving bureaucracy faces an urgent request for a decision, the result can be missed chances. The Alberta Foundation for the Performing Arts works to avoid this problem by maintaining close communications with the performing-arts community and striving to be as responsive to that community's needs as is prudent and possible.

All performers face now-or-never moments during their careers. When Calgary's Sailcats tied for first place in the David Foster Songwriting Competition, they suddenly had the opportunity to spend a week with David Foster, the Los Angeles-based Canadian who is widely recognized as one of the world's most skillful and successful producers of popular music. But, after financing their own time in the recording studio, they did not have the money to take advantage of the prize. The Alberta Foundation for the Performing Arts was able to step in and enable the Sailcats to seize an opportunity.

"In this industry there's a whole bunch of intangibles that have to come together, experiences and such. You're never going to go into an office and the guy's going to say here, sign here and you're playing here tomorrow. You've just got to gain experience."

□ Jeff Parry, Manager,
The Sailcats

"It is wonderful to thank [the Foundation] for your faith and trust in me, by being a success for you! Now I am in a position not only financially but also artistically where I will be able to be self-sufficient — to have the right kind of opportunities at the right times in my development, to have some management, and to have the kind of environment that can bring about great growth."

Kirk Muspratt
Success

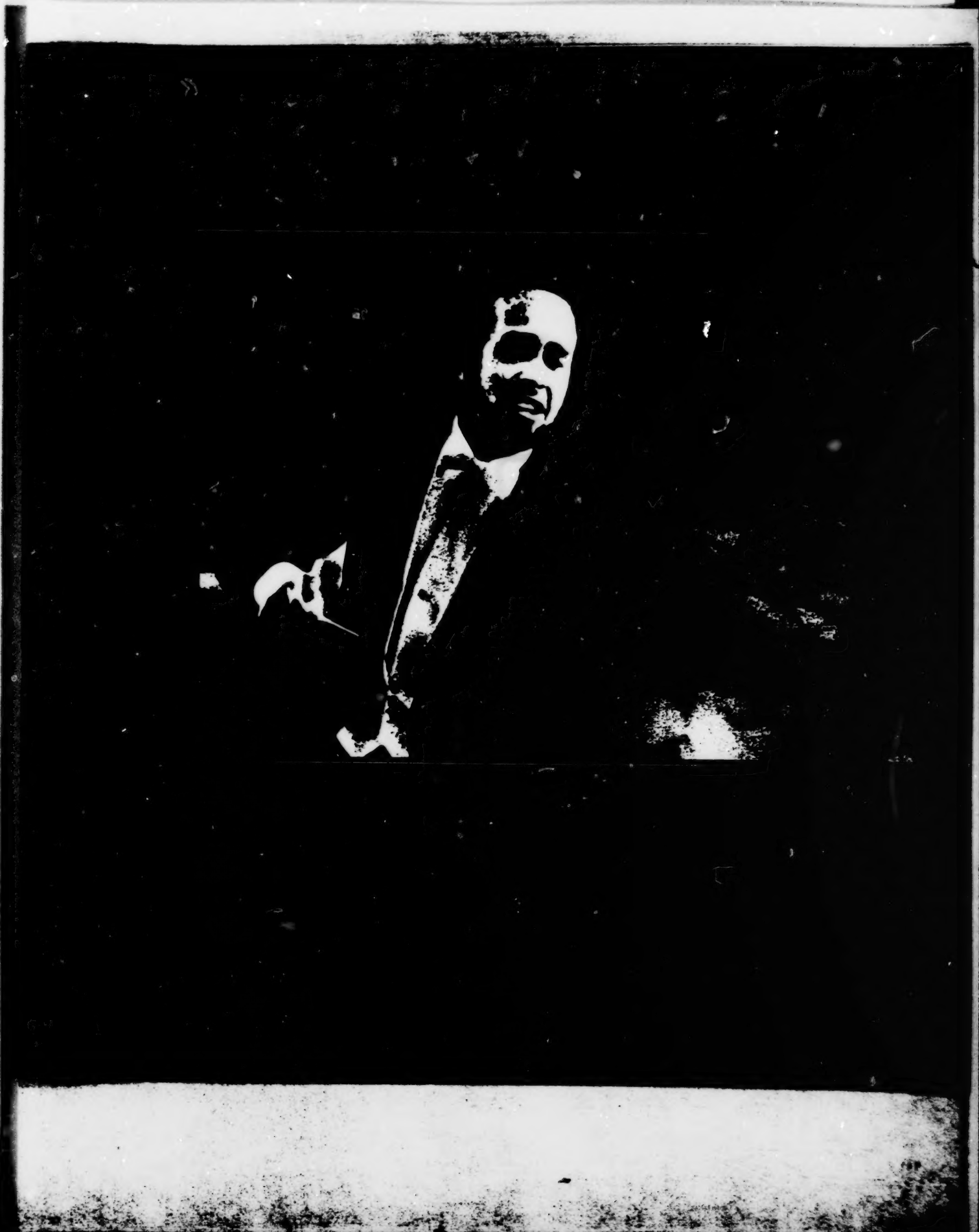
The Alberta Foundation for the Performing Arts helped Blairmore-native Kirk Muspratt gain professional exposure in Europe. Kirk is a conductor, and a conductor's instruments are orchestras and musicians. Since a conductor cannot work without the commitment of enormous human and financial resources, few aspiring conductors ever work professionally. Only the most talented and dedicated ever conduct a major orchestra.

Kirk recently won the intense competition for the position of Associate/Assistant Conductor of a major international recording and performing symphony: the Saint Louis Symphony Orchestra under Leonard Slatkin. Kirk risked years of training and sacrifice, constantly reaching for new creative goals and new audiences, in pursuit of his goal. Now he has reached a level of excellence that opens opportunities reserved for few in the world.

Conclusion. The performing arts express the spirit — perhaps the soul — of a community, and their development is essential to community development. Since creativity and predictability never go together, the development of the performing arts must always be a process of taking chances, both for artists and for those supporting artists.

The Alberta Foundation for the Performing Arts works hard to promote efficiency and prudent management, both in its own operations and in Alberta's performing arts generally. Yet the very nature of the performing arts demands that the Foundation take chances.

The freedom to support innovation, therefore, lies at the core of the Foundation's success, just as the freedom to take chances lies at the core of the success of every artist profiled above. The following sections of this report describe in detail the care with which the Alberta Foundation for the Performing Arts exercises that freedom, under the authority of the Minister of Culture for the benefit of all Albertans.



Financial Statements

As at March 31, 1986

TO THE MEMBERS OF THE ALBERTA FOUNDATION FOR THE PERFORMING ARTS

I have examined the balance sheet of The Alberta Foundation for the Performing Arts as at March 31, 1986 and the statements of revenue, expenditure and operating surplus and restricted funds for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as I considered necessary in the circumstances.

In my opinion, these financial statements present fairly the financial position of the Foundation as at March 31, 1986 and the results of its operations for the year then ended in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Donald D. Salmon

C.A.
Auditor General

Edmonton, Alberta
September 26, 1986

BALANCE SHEET

ASSETS	1986	1985
GENERAL FUNDS		
Current:		
Cash	$ 87	$ 2,756
Short-term deposits and Treasury Bills	129,607	162,301
Interest receivable	154,611	133,073
Accounts receivable	19,058	87,404
Prepaid expenses	2,355	839
Due from restricted funds	25,175	–
	330,893	386,373
Investments (Note 3)	2,941,293	2,393,634
Fixed:		
Furniture & computer equipment, at cost	35,666	20,008
Less: Accumulated depreciation	13,942	4,804
	21,724	15,204
	3,293,910	2,795,211
RESTRICTED FUNDS (Note 4(a))		
Current:		
Cash	144,462	–
Treasury Bills	1,790,745	–
Interest receivable	64,499	–
	1,999,706	–
Investments (Note 3)	1,502,485	–
	3,502,191	–
	$6,796,101	$2,795,211

LIABILITIES AND SURPLUS	1986	1985
GENERAL FUNDS		
Current:		
Accounts payable	$ 7,453	$ 10,267
Grants payable	70,700	66,567
	78,153	76,834
Surplus:		
Reserve (Note 5)	2,984,303	2,484,303
Operating surplus	231,454	234,074
	3,215,757	2,718,377
	3,293,910	2,795,211
RESTRICTED FUNDS		
Current:		
Accounts payable	973	–
Grants payable	79,891	–
Interest payable	79,853	–
Due to general funds	25,175	–
	185,892	–
Unexpended funds	3,316,299	–
	3,502,191	–
	$6,796,101	$2,795,211

STATEMENT OF REVENUE, EXPENDITURE AND OPERATING SURPLUS

REVENUE	1986	1985
Western Canada Lottery Alberta Division	$1,001,058	$1,093,390
Investment income	335,469	249,319
Royalties (Note 6)	9,583	1,030
Donation	–	1,000
	1,346,110	1,344,739
EXPENDITURE		
Financial assistance to the performing arts		
Regular program	626,370	444,108
Performing Arts Incentive Funding Program	–	324
	626,370	444,432
Administrative:		
Salaries and employee benefits	67,686	58,478
Travel	28,118	21,980
Honoraria	27,460	19,810
Supplies	15,819	16,114
Legal and professional	13,695	3,897
Rent	13,676	8,733
Depreciation	9,182	3,716
Telephone	6,900	3,230
Meetings	5,643	2,687
Postage	5,359	2,445
Training and seminars	3,560	869
Leasehold improvements	2,381	810
Insurance	2,359	552
Advertising	1,613	–
Utilities	495	–
Miscellaneous	2,370	2,068
	206,316	145,389
Special awards program	16,044	1,905
	848,730	591,726
Excess of revenue over expenditure	497,380	753,013
Operating surplus at beginning of year	234,074	27,756
	731,454	780,769
Appropriated to reserve (Note 5)	500,000	546,695
Operating surplus at end of year	$ 231,454	$ 234,074

The accompanying notes are part of these financial statements.

STATEMENT OF RESTRICTED FUNDS

(Note 4(b))

REVENUE	1986	1985
Western Canada Lottery Alberta Division	$7,000,000	$ –
Investment income	364,913	1,164
	7,364,913	1,164
EXPENDITURE		
Financial assistance to the performing arts		
Conditional grants	3,448,293	–
Unconditional grants	247,469	170,176
Interest on grants	266,908	–
	3,962,670	170,176
Administrative:		
Salaries and employee benefits	38,606	–
Legal and professional	15,290	–
Travel	13,770	–
Honoraria	9,780	–
Postage	2,115	–
Telephone	1,971	–
Supplies	1,367	–
Meetings	855	–
Miscellaneous	2,190	–
	85,944	–
	4,048,614	170,176
Excess of revenue over expenditure	$3,316,299	$(169,012)
Unexpended funds at beginning of year	–	169,012
Unexpended funds at end of year	$3,316,299	$ –

NOTES TO THE FINANCIAL STATEMENTS

1 AUTHORITY

The Alberta Foundation for the Performing Arts operates under the authority of the Cultural Foundations Act, Chapter C-40, Revised Statutes of Alberta 1980, as amended.

2 SIGNIFICANT ACCOUNTING POLICIES

(a) Depreciation
Depreciation is recorded using the straight-line method at the following rates:
Office furniture and equipment - 15% of original cost
Computer equipment - 30% of original cost

(b) Investments
Investments are recorded at cost or amortized cost where applicable. Amortization of premium or discount is calculated on a straight-line basis from acquisition date to maturity date.

(c) Changes in Financial Position
A statement of changes in financial position is not provided as disclosure in these financial statements is considered to be adequate.

3 INVESTMENTS

Investments are summarized as follows:

	1986		1985	
	Cost	Market Value	Cost	Market Value
General funds:				
Guaranteed investment certificates	$1,500,000	$1,500,000	$1,500,000	$1,500,000
Government of Canada bonds	1,441,293	1,611,240	893,634	916,140
	2,941,293	3,111,240	2,393,634	2,416,140
Restricted funds:				
Government of Canada bonds	1,502,485	1,512,000	-	-
	$4,443,778	$4,623,240	$2,393,634	$2,416,140

The market value of guaranteed investment certificates, which are only realizable on maturity and are non-transferable, is deemed to be equal to cost.

4 RESTRICTED FUNDS

(a) Restricted funds represent a conditional assistance program established by the Minister of Culture in June 1985. The program is funded from uncommitted lottery funds and is intended to assist performing arts organizations to meet financial obligations and current objectives. The program, which is scheduled to terminate October 31, 1989, can require grants to be refunded by the recipients if certain conditions are not fulfilled by April 1, 1988.

(b) The 1985 comparative figures on the statement of restricted funds represent the concluding transactions for the performing arts incentive funding program which was established in 1982.

5 RESERVE

By a resolution of the Board of Directors 50% of the funds received from the Western Canada Lottery Alberta Division are to be retained and invested by the Foundation, thus providing a long-term and autonomous source of future funding for the grant programs. During the year, $500,000 (1985 $546,695) was appropriated from operating surplus for this purpose. An amount of $2,984,303 has been appropriated to date.

6 ROYALTIES

As a condition of some grants, the Foundation may be entitled to receive a share of producers' receipts in the form of royalties.

7 COMMITMENTS

At March 31, 1986 the Foundation had general funds commitments of $271,468 (1985 $144,935) and restricted funds commitments of $2,767,284 (1985 Nil) in respect of grants approved but not yet disbursed, pending fulfillment of conditons by recipients. In addition, $145,000 (1985 Nil) of restricted funds was committed for special projects.

8 COMPARATIVE FIGURES

The 1985 figures have been reclassified where necessary to conform to 1986 presentation.

9 APPROVAL OF FINANCIAL STATEMENTS

These financial statements were reviewed by Management and recommended for approval by the Board.

Regular Grant Recipients 1985/86

Alberta Ballet Company
$7,000
Promotional video

Alberta Baroque Music Society
$4,000
Marketing project

Alberta Opera Touring Association
$1,000
Performances at the Saskatchewan and Alberta Showcases

Alberta String Teachers and Players Association
$10,000
1986 Music Conference

Alberta Theatre Projects
$25,000
Marketing proposal

Alley Scatz
$13,000
Marketing project

Anne Campbell Singers
$5,000
Wales tour

George Arasimowicz
$1,535
Attendance at 'Adamanta Secare' in Ontario and Michigan

Arete Contemporary Mime Troupe
$8,738
Participation in the Hong Kong International Festival

Balada Romanian Folk Dance Ensemble
$10,000
Japan tour

Boite à Popicos Theatre Society
$320
Publicity video

Pierre Bokor
$3,300
Attendance at the premiere of 'Double Concert' in Metz, France

Darlene Bradley
$2,500
Attendance at Shakespeare and Company Winter Workshop

Calgary Centre for Performing Arts
$25,000
Opening Festival

Calgary Folk Club
$12,500
1986 Calgary Folk Festival

Calgary Opera Association
$12,500
Shortfall on 'Hansel and Gretel'

Calgary Youth Orchestra
$25,000
Australia tour

Canadian Association of Arts Administration Educators
$2,748
Research project

Canadian Association of Arts Administration Educators
10,000
Management development project

Canadian Association of Youth Orchestras
$7,000
Seventh Canadian Festival of Youth Orchestras

Canmore Folk and Blues Club
$3,200
1986 Canmore Heritage Folk Festival

David Cassel
$800
Attendance at the Moment Homme auditions in Montreal

Cathedral of the Redeemer
$5,000
England tour

Chamber Music Society of Calgary
$5,250
1986 Dr. Gladys Egbert Festival

Jacques Chauvin
$5,970
Marketing project

Angela Cheng
$2,600
Participation in the Arthur Rubinstein piano competition

Chinook Touring Theatre
$20,000
U.K. tour of 'Titka Liktak'

Chinook Touring Theatre
$25,000
1986 Fringe Theatre Event

Margaret Christl
$2,000
B.C. tour

Citadel Theatre
$25,000
1986 International Children's Festival

Citadel Theatre
$15,000
Promotional yearbook of the Citadel

Jocelyn Colquhoun
$2,200
Participation in the Valentino Bucci Clarinet Competition

Maralee Dawn
$3,000
Book on vetriloquism

Decidedly Jazz Danceworks
$10,000
Marketing project

Edmonton Folk Music Festival
$25,000
6th annual Folk Music Festival

Edmonton Jazz Society
$23,000
Marketing

Edmonton Youth Orchestra
$18,000
European tour

Formolo and Urban Dance Association
$5,020
New Zealand and Australia tour

Catherine French
$1,350
Participation in two music competitions

David Gauthier
$4,044
Apprenticeship with John Thomas in Vancouver

Grande Prairie Regional College
$2,500
1986 Jazz North Festival

Tiiu Haamer
$5,000
England tour

Blair Haynes
$800
Audition for the Cincinnati Playhouse in New York

Susan Hoeppner
$11,663
Career development plan

Jasper Heritage Folk Festival
$3,000
1986 Heritage Folk Festival

Jazz Calgary
$7,500
Jazz Seven Festival

Jazz City Festival Society
$25,000
1986 International Jazz Festival

Julie Kang
$600
Audition at Indiana University's School of Music

Julie Kang
$1,145
Performance with the Edmonton Symphony Orchestra

James Keelaghan
$1,864
Publicity/promotions package

Kompany (Edmonton Dance and Affiliated Artists)
$16,520
European tour

Nejolla Korris
$8,000
Apprenticeship at the English National Opera

K.D. Lang and the Reclines
$5,000
New York tour

Regular Grant Recipients

Last Issue Publications Ltd.
$9,000
Marketing project

Judith Lebane
$1,388
Additional costs of 'Stories and Songs of A.A. Milne'

Lesser Slave Lake North Country Community Association
$4,000
1986 North Country Fair

Christopher Lyle
$2,385
Audition tour in Germany

Joan MacIsaac
$4,610
Marketing project

Judy Mahbey
$11,000
Audition tour to New York

Big Miller
$6,600
European tour

Michael Mitchell
$10,000
Marketing project

Kirk Muspratt
$1,500
Participation in Min-On Conducting Competition in Tokyo

New Concert Theatre Society
$1,863
Special program material and New Concert formats

New Orleans Connection
$1,454
Performance in Budapest

Nexus Theatre
$25,000
Participation in the 1985 Edinburgh Fringe Festival

Jacqueline Ogg
$1,137
Participation in Rencontre Internationale in Belgium

One Yellow Rabbit Theatre Association
$6,000
Community liaison project

Lee and Sandy Paley
$10,000
Marketing project

Donna Palmer
$2,809
Participation in the Mozarteum in Salzburg

Peace Region Organization of Presentors
$2,166
Purchase of equipment and travel for the presentors

Jim Pinchin
$15,000
Canadian tour

Playwright's Action Group
$7,000
Four plays for the 1985/86 season

Plumbers Union
$4,500
Performance for the Cleveland Symphony's Blossom Festival

Gerry Potter
$1,900
Research proposal

Donovan Reimer
$1,800
Meeting with David Foster in Los Angeles

Elisa Rha
$900
Participation in the Young Keyboard Artists International Competition

Douglas Riske
$4,800
Professional development program with Stratford

Robertson Wesley Music Society
$16,000
Participation in the Second International Handbell Symposium

Robert Rosen
$1,126
Participation in the National Choreographic Seminar in Vancouver

Robert Rosen
$5,480
Residency project with EDAM

Karl Roth
$5,000
Promotional packages

Sailcats
$1,500
Recording proposal

Michael Shellard
$4,000
Marketing proposal

Small Change Theatre
$25,000
Pacific Rim tour

Stage Polaris Alchemical Society
$5,000
Marketing project

Stony Plain Recording Company
$3,897
Attendance at Midem '86

Mihai Tetel
$3,000
Participation in Competitions in Budapest, Paris and Moscow

Théâtre à la Carte
$3,000
Participation in the Quinzaine International du Théâtre in Quebec

Theatre Network
$2,255
'Touring the Outskirts of Alberta' project

Theatrepublic
$7,079
Publicity package for 'Life After Hockey'

Maria Thompson
$620
Participation in the Young Keyboard Artists Competition in Michigan

Trickster
$6,159
Denmark tour

William and Henry van der Sloot
$1,500
Participation in the Bavarian Music Festival

Brad Welk
$18,000
Folk arts development project

Bruce Wheatcroft
$5,600
European tour

Richard Williams
$1,150
Participation in the Bruce Yarnell International Competition

Conditional Assistance (CAP) Recipients 1985/86

75th Anniversary Drama Group
Adele Armstrong Choral Society
Airdrie Little Theatre
Alberta Ballet Company
Alberta Baroque Music Society
Alberta Dance Theatre
Alberta Theatre Projects
Alliance Chorale Alberta
Any Space Theatre
Arete Contemporary Mime Troupe
Athabasca Players Drama and Film Society
Balada Romanian Folk Dance Ensemble
Banff Community Theatre
Barrhead Community Theatre
Bavarian Schuhplattlers of Edmonton
Boite à Popicos
Bon Accord & District Arts Society
Brian Webb Dance Company
Calgary Boys' Choir
Calgary Choral Society
Calgary City Ballet Company
Calgary Concert Band
Calgary Folk Club Festival
Calgary Opera Association
Calgary Philharmonic Society
Calgary Renaissance Singers & Players
Calgary Round Up Band Association
Calgary Youth Orchestra Society
Camrose Arts Society
Canmore Folk and Blues Club Festival
Cardston Community Theatre
Castor Little Theatre
Catalyst Theatre Society
Celebration of Women in the Arts
Centennial Planetarium and Pleiades Theatre
Central Alberta Theatre
Chamber Music Society of Calgary — Brahms Festival
Children In Dance Association of Calgary
Chinook Touring Theatre Society
Chinook Touring Theatre Society — Fringe Festival
Christian Music Society Concordia
Citadel Theatre
Citadel Theatre — Edmonton International Children's Festival
Cosmopolitan Music Society
Crowsnest Pass Symphony
Da Camera Singers
Dancers Studio West
Dutch Canadian Choir of Calgary
Eaglesham & District Drama Club
Edmonton Boys Choir
Edmonton Dance & Affiliated Artists
Edmonton Folk Music Festival
Edmonton Musical Theatre Society
Edmonton Opera Association
Edmonton Philharmonic Society
Edmonton Summer Arts Festival Association
Edmonton Symphony Orchestra
Edmonton Youth Orchestra
Ensemble for Lyrical Operetta Productions, Edmonton
Festival Chorus
Fifty First Avenue Dance Art Society
Foothills Brass
Foremost Theatrical Society
Formolo and Urban Dance Company
Fort MacLeod Dramatic Society
German Canadian Male Chorus of Calgary
Grande Prairie Little Theatre
Grande Prairie Regional College — Jazz North Festival
Grande Prairie Symphony Orchestra Society
Hatterland Children's Theatre
Hinton Dramatic Society
Horizon Players Association
Innisfail Town Theatre
Interlude Mime Theatre
Jazz Calgary Festival
Jazz City Festival Society
Kaleidoscope Theatre of Drumheller
Keyano College Theatre
Kings Players Performing Arts Association
Kiwanis Singers Association of Edmonton
La Girandole French Cdn. Folk Dance
Leduc 'Just for Fun' Theatre
Les Blés d'Or
Les Chantamis
Lesser Slave Lake North Country Community Association
Lethbridge Musical Theatre
Lethbridge Symphony Association
Lloydminster Little Theatre Association
Loose Moose Theatre
Lunchbox Theatre
Medicine Hat Musical Theatre
Medicine Hat Symphonic Society
Mime Light Theatre
Mount Royal Chamber Singers Association
Musicians' Chamber Music Appreciation Society
Nexus Theatre
Nitzanim Israeli Performance Group
Northern Light Theatre
Nova Musica Society
One Yellow Rabbit
Orchestra Society of Calgary
Peace Players
Phoenix Theatre
Pine Tree Players
Playgoers of Lethbridge
Pro Coro Canada
Raga Mala Music Society of Calgary
Red Deer College — Centre Stage
Red Deer Community Band Society
Richard Eaton Singers
Slave Lake Musical Theatre Association
Small Change Theatre
Sociedad Filharmonica Portuguesa
Society for the Retired & Semi-Retired
St. Albert Civic Theatre
St. Albert Community Band
St. David's Welsh Male Voice Choir
Stage Hanna
Stage Polaris/Ft. Edmonton Players
Storybook Theatre
Studio North Theatre Association
Sun Ergos
Sweet Adelines (Gateway Chapter)
Theatre 80
Theatre Calgary
Théâtre Français
Theatre Network
Tryzub Ukrainian Dance Ensemble
Ukrainian Cheremosh Society
Ukrainian Dnipro Ensemble of Edmonton
Ukrainian Language Arts (St. Basil's)
Ukrainian Music Society of Alberta
Ukrainian Shumka Dancers
University of Alberta Mixed Chorus
Vilna Drama Club
Vineyard Theatre Society
Voix Des Rocheuses
Walterdale Theatre Associates
Westlock Community Band Society
Westlock Drama Society
Windmill Theatre Players Society
Workshop Theatre Society
Workshop West Playwrights Theatre

"I think that since the Foundation is funded by lottery, which is really a game of chance, that by that very characteristic, it really must give the individual artist a chance. . . ."

Judy Mahbey, Actress

Xochopilai Mexican Folkloric Dance
Yodel Club Heimettreu

Arts Presentors

A.C.F.A. Régionale De Lethbridge
A.C.F.A. Régionale De Rivière-La-Paix
A.C.F.A. Régionale De St. Paul
A.C.F.A. Régionale De Morinville-Legal
Alberta College Music Centre
Alberta Hospital — Snack Bar
Alix Performing Arts Society
Allegro Grande Cache
Alliance and District Recreation Board
Arts Jasper Society
Athabasca Live Arts Society
Banff Centre for Continuing Education
Barrhead Arts Council
Beaumont and District Regional Recreation and Parks Board
Beaver Regional Arts Society
Berry Creek Community Club
Bindloss Community Club
Bindloss United Church Women
Bonnyville and District Fine Arts Society
Bragg Creek Artisans Society
Busby Community League
Calgary Caribbean Cultural Festival
Calgary Early Music Society
Calgary Jewish Centre
Calgary Pro Musica Society
Calgary Society of Organists
Camrose Arts Society
Camrose Lutheran College Overture
Canadian Union College
Chautauqua — Edson Arts Council
Chinook Muscial Society
Church of Nazarene - Kings Players
Classical Guitar Society of Calgary
Clouds N' Water Gallery and Visual Production Society
Cold Lake Twilight Recreation Club
Cremona Community Hall Society
Crossfield Lions Club
Cultural Development Committee of Spirit River and District
Cushion Theatre Society
Dancewest Presentations Association
Daysland and District Recreation Board
Devon Parks, Recreation and Culture Board
Didsbury and District Recreation Board
Donalda and District Agricultural Society
Drayton Valley Presents Concert Society
Early Childhood Services of Innisfail
Edmonton Chamber Music Society
Edmonton Klondike Days Association
Edmonton Public Library
Edmonton Raga-Mala Music Society
First Church of the Nazarene
Fort Chipewyan Public School Parent Teacher Association
City of Fort McMurray
City of Fort Saskatchewan
Fox Creek Recreation and Cultural Board Development
City of Grande Prairie
Grant MacEwan Community College
Grassy Lake Performing Arts
High Prairie Players Association
High River Centennial Library
Highwood Concert Series Association
Irish Sports and Social Society
Jewish Community Centre of Edmonton
Josephburg Agricultural Society
Kaleidoscope for Kids
Kameyosek Community School Advisory Board
Kinosoo Performing Arts Association
Lac La Biche Day Care Association
Lac La Biche Pow Wow and Fish Derby
Latitude 53 Society of Artists
City of Leduc
Lethbridge Folk Club
Lethbridge Strings Youth and Parents Association
Livingstone Folk Music Club
Lloydminster Allied Arts Society
Longview Alberta Frolics
Lyalta Community Club
Mayerthorpe and District Agricultural Society
McLennan Cultural Society
Medicine Hat College Department of Fine Arts
Medicine Hat Exhibition and Stampede
Medicine Hat Overture Concert Association
Medicine Hat Public Library
Mount Royal Choral Society
Mount Royal College Dinner Club
Music Master Instrumental Society of Calgary
Newell Overture Concerts Association
Okotoks Arts Council
Olds Entertainment Association
Overture Concert Association of Fort McMurray
Peace Country Overture Concert Association
Pincher Creek and District Cultural Affairs Committee
Red Deer and District Allied Arts
Red Deer and District Early Childhood Teachers
Red Deer Chamber Music Society
Red Deer College Child Care Centre
Red Deer Concert Society
Robertson-Wesley United Church Choir
Rocky Mountain Folk Club
Rocky Mountain House Performing Arts Society
Royal Canadian College of Organists
Rumsey Community Hall Association
South Side Folk Club (Edmonton)
Spruce Grove Parks and Recreation
City of St. Albert
St. Paul Performing Arts Society
Stettler and District Overture Concert Association
Strathcona County # 20 — Recreation and Parks
Students' Association of Mount Royal College
Town of Swan Hills
Taber Performing Arts Association
Thorsby and District Regional and Recreation and Parks Board
Three Hills and District Performing Arts Committee
Tulliby Lake and District Agricultural Society
University of Alberta Students' Union
University of Lethbridge Department of Music and Drama
University of Lethbridge Students' Union
Vauxhall Performing Arts Society
Vegreville Cultural Association
Vermilion Allied Arts Council
Wainwright Band Boosters
West Central Alberta Early Childhood Co-ordinating Committee
Westerner Exposition Association
Wildwood and District — Family Recreation Complex Society
Willow Creek Overture Concerts Association

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